

# ECCELESIASTICAL ART REVIEW

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## Number 41

*By Mary F. Nixon-Roulet*

The old city walls, in perfect preservation, surround the cathedral as it stands upon the hillside of the mediaeval town, and make the church seem to be, an integral part of the city's protection. The main facade is unique. A double doorway, divided with a tympanum of rare sculptures, is deeply recessed between rows of niches containing wonderful statues, the niches terminating in pinnaced abutments at the base of towers. A beautiful rose window with heavy traceries, is set in the upper portion of the facade, above the



### Burgos Cathedral



pointed gable of the portal, and above the window the facade terminates in a straight line broken at the extreme top by two open arches.

A view of the interior reveals one of the grandest of Spanish cathedrals. The simple plan, cruciform, with three naves, a lofty transept and apsidal chapels, a cimborio above the crossing, presents a dignity which long remains a memory of perfection to the traveller. The small windows, with their deeply colored glass panes, produces an atmosphere of "luminous gloom," through which the fourteen gigantic piers, thirty feet around, with half columns beautifully capitalled, gleam in luxuriant sculptures, with an effect strangely combining luxuriousness and simplicity.

Of all the Catalan churches the cathedral of Gerona is the most impressive. Unlike most cathedrals it was begun at the apse and completed at the opposite end. A church was begun on this site in the year 1038 and built with apse and chapels, beautifully proportioned, and in 1395, one Guillermo Boffy, Master Builder, brought before the Chapter a plan to rebuild the church, adding to the beautiful apse a church "in one vast, unbroken nave, supported by the inner buttresses that were already an accepted principle of Catalan construction." Although it was two hundred years before the church was entirely completed, eventually it stood in all its impressive grandeur and dignity, unusual in that it reveals the "widest pointed vault in Christendom, for the nave without chapels is seventy-three feet wide, with four bays and huge buttresses between the chapels."

It is difficult to obtain a proper view of the eastern end, as it is built against a hill, but the "series of trefoiled openings just under the eaves of the roof, and the gargoyles projecting from the buttresses, carved and moulded stones finished at the end with octagonal capitals through which the water flows, and which almost look as if they were meant for the stone heads of metal down pipes are unusually quaint and interesting.

Among the most remarkable things about the exterior of this cathedral are the cloisters, nearly unaltered and dating from about the year 1100, for we have a record of the Bishop, Ramon Berenguer, promulgating laws dated "From the Cloisters of the Cathedral in the year 1117."

Street, the great authority on Spanish Gothic, describes these cloisters enthusiastically, saying "The cloister has on all four sides severely simple arches carried on completed shafts; these are of marble, set twenty inches apart, so as to enable them to carry a wall three feet, one and a half inches thick. This thickness of the wall was necessary as the cloister is roofed with stone, the section of the vaults on the east, west and south being half of a barrel, and on the north, a complete barrel vault. The detail of the capital is of the extremely elaborate and delicate imitation of classical carving so frequently seen throughout the South of France.

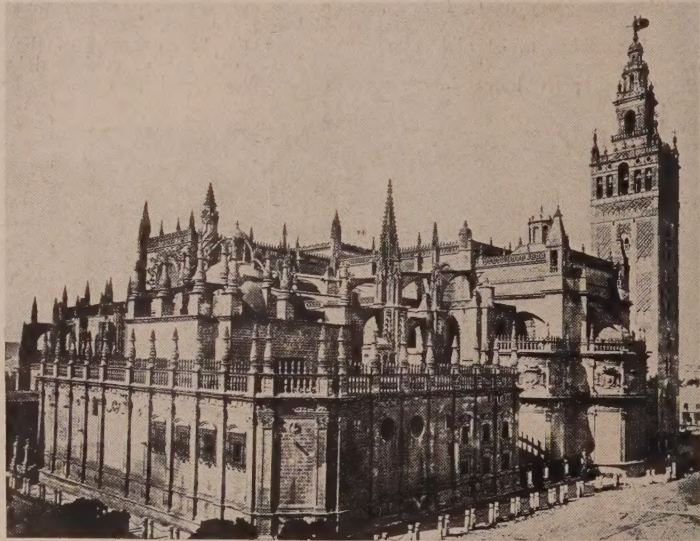
The interior vaulting of the cathedral is remarkable. Guillermo Boffy—architect of the nave—planned the widest vault in the world, and the Cathedral Chapter had the rare good sense to allow him, unhampered, to carry out his ideas

to completion. The result is homogeneous, coherent, a marvel of perfection, described enthusiastically by a known critic as follows: "The clear width of the seventy-three feet and its height is admirably proportioned to the vast dimension. It is four bays in length; it has chapels opening into it on either side and filling space between the enormous buttresses, whose depth from the groin to the face is no less than thirty feet. Above the arches which open into the side of a row of small cusped openings, corresponding to the triforium of the choir and above the triforium, traceried clerestory windows. Street says the groining ribs are very large and well moulded, and at the east end of the nave three arches open into the choir aisles. Above these are three semi-circular windows, here it is that the magnificence of the scheme is made realized. A single nave and choir, all of the same size would have been immeasurable by the eye, and have been, to a great extent, thrown away; here, the lofty choir and aisles, with their many subdivisions, produce an extraordinary impression of size to the vast vaulted nave, and look even larger than it really is."

We are told that the cathedral marks "the period of the history and the texture of the Gothic in Spain. It stands the strong, expanding reality of Leon and Castile, close touch with the pathy with the Catholic world west."

Gothic in is not unlike and Rheims—nificant exotizing the of Spain Western Christ after its lon of isolation, fusion into its people European spirit.

Begun in of St. Ferdi was compl 1303, and st day, light, air



Seville Cathedral

"A church so splendid

Such columns and such arches and such windows  
So many tombs and statues in the chapels!"

cavilled at by some as "a mere lantern," by others tell incarnation of that frozen music which poets tell tecture is, its extreme delicacy the first thing noticeable the structure.

Considered French in style by critics, there is yet thing distinguishingly Spanish in the outlines, the di a Grandee, especially in the western front with its two flanking the three wonderful portals of the main c beneath a pediment with "acroteria" (statue pedestals surmounted by a huge wheel window. The sculpture facade are remarkable, representing the Last Judg all the spirited horrors of mediaeval imagery, with sinners being energetically damned by delighted devils the Just are smugly satisfied of mien. An exquisite s Nuestra Señora La Blanca stands under a carved b in the central doorway.

Within, the cathedral's stained glass is its glory, the Fifteenth Century glass still remaining and casting of color over the tombs and monuments, which are Gothic style, the carvings exquisitely done and gen



of the entire interior, one of great beauty and  
cathedral of Tarrazona is one of the least known of  
cathedrals, but best worth the notice of the archi-  
stands at the head of a bridge which spans the river  
and upon a charming grass-grown plaza, whence it  
to guard the town as in those olden days of Faith,  
arch ever protected the people.

azo I of Aragon began the church in 1110, but it was  
or remodelled in 1235, and there have been so many  
during the process of remodelling that it is difficult  
are the original edifice. Despite the many changes  
old building, however, and the fact that it cannot  
arded as severely pure in style, it is, nevertheless,  
ing and thoroughly indicative of Spanish taste  
anish character; indeed, it is really an epitome of  
history, architectural and otherwise.

ey tells us that "the  
is well planned and  
fine nave of six bays,  
isles and chapels be-  
the buttresses; transept  
y marked; a lofty and  
mborio; and is termi-  
with a five-sided apse.  
an of this last has been  
d by the addition of a  
and very poor Capilla  
' It is interesting to  
e manner in which the  
al runs the gamut of  
emotions, from the  
t, in the Early Pointed  
, and the Rayonnant  
to the groined aisles  
most ornamental and  
yuant style of the Six-  
century.

as been cleverly said  
er privilege of creative  
is to express itself, if  
ry, by breaking rules,"  
e genius of Spanish  
ts has ever found the  
t of cut and dried  
nts hampering to its  
istic expression. Cer-  
is that there is about  
Gothic churches of old  
an originality which,  
m marring the style in  
ergence from its origi-  
ms, seems to intensify  
aty, revivifying it with  
or and light and sun-  
of the Spanish clime,  
it with that romance  
s the birthright of the  
people, emanating from the

"Gay, tragic, rapt, right heart of Spain,  
Fea with the sap of old romances."

out the severe and stately purity of Amiens, Chartres  
er French Gothic churches, the Spanish-Gothic edifices  
warm-heartedness very appealing, and in the cathedral of  
ona we find this atmosphere, especially in the chapels,  
added at different times and of different periods also in-  
much of Spanish history. The *Capilla de Santiago* is at  
th, and is filled with heraldic memorials of Aragonese

It has cusped arches and openings to the aisles, and on  
bels of the vaults, are sculptured figures of the Four  
lists, while wonderful paintings panel the retablo.

Choir stalls are in the most perfect of Gothic carving,  
so the Episcopal throne, and the situation of the choir,  
third and fourth bays of the nave, gives an effect of  
sness to the interior not always to be found in Spanish  
als. One of the most interesting things about this  
is the cloister, dating from the Sixteenth century,

built by Don Ramon de Moncado, of Spanish bricks, delicate  
in color, very artistic and beautiful. The openings of the  
arches are set with thin slabs of stone, traced exquisitely and  
quite Moresque in character, set in to keep out the heat, and  
a practical instance of the cleverness of the Spanish archi-  
tect in suiting his design to climatic conditions.

As the traveller approaches the city of Zaragoza, across the  
plains of Aragon, he will rejoice in the sight of the bell tower  
of the cathedral of *La Seo*, white and stately against blue  
Spanish skies, and he understands why a writer says that  
"the building of successful steeples was the greatest achieve-  
ment of Spanish architects, for the lofty towers of Spanish  
churches give a beautiful character not only to the outline of  
the buildings, but to the very aspect of the town."

The cathedral of *La Seo* is founded upon the early Chris-  
tian church which the Moors once turned into a Mosque, but  
which, with perfect impartiality, the Christians turned back

again into a church, in the  
year 1119. Something of the  
first church remains, notably,  
Romanesque touches in the  
apse, but the building, as com-  
pleted in 1432, is mainly  
Gothic, despite its lovely  
Moorish *azulejos* and brick  
work, which even Street ad-  
mires, despite his disapproval,  
amounting at times, even to  
impatience with Zaragoza.

The interior of the church  
may well be termed imposing,  
and it has adopted the plan of  
the Moorish mosque, as was  
done in the cathedral of  
Seville, with countless charms  
of light and shade, the light  
all flowing from "windows in  
the end walls and high up on  
the outer walls of the aisles,  
which adjustment of light was  
admirably suited to the re-  
quirements of the climate, and  
indeed, nowhere out of Spain  
can one realize the immense  
effectiveness gained by the  
subordination of light."

We see the same effect in  
the cathedral of Seville; also,  
once a Mosque, built upon a  
peculiar plan, made over to  
fill the space once occupied by  
the Moorish temple, yet typi-  
cally Spanish in its rectangular  
outline. It is said to be the  
largest mediaeval cathedral,  
one aisle being the size of the  
entire nave and choir of  
Westminster Abbey, which is

repeated four times, in size, at Seville. The nave is fifty-five  
feet wide and a hundred and thirty feet high. The cathedral  
of Murcia—that of Our Lady of Grace—is rated by archi-  
tectural authorities as of the Rayonnant style of Gothic, but  
studied in detail it shows so plainly the march of the  
Renaissance that one must carefully sort out the Gothic  
from the mannerisms which o'ertop it.

Despite the legend that Adam, being permitted to revisit  
the earth and disillusioned at the changes in European coun-  
tries, wandered disconsolate until he reached Murcia, when  
he said, "Este es mi tera el conocco bien es el mismo asi,  
vive Diosu" (This is my land—I know it well—it is as I  
left it—thank God!) the march of progress through Murcia  
has produced one of the most beautiful of Renaissance  
churches in the whole peninsula. It reveals "an effective  
western facade and two portals on the northern and southern  
sides, an elegant and noble Gothic chapel and a good northern  
tower." One must leave a careful study of it until the  
Renaissance period of architecture, but the Gothic manner  
is felt in the series of chapels which flank the nave and aisles,  
and the ambulatory walk encircling the *Capilla Mayor*.



*Puerta de la Cathedral Llamada, Seville*



The cathedral of Huesca is everywhere quoted as of the Flamboyant Gothic type and possesses Middle Pointed features of rare beauty, although remodelled "not wisely, but too well." Its chief point of interest to students of Spanish Gothic is the western portal, pure pointed in style, and dating from the early Fourteenth century. The main portal is wonderfully carved and is described in Hartley's book on Spanish cathedrals as "of seven orders, supposed to have been placed to represent the seven heavens, and ornamented with figures under canopies, placed according to their hierarchy. In the main arch are prophets with scrolls, in the third, angles; in the fifth, virgins, and in the seventh, martyrs. The three intervening arches are enriched with foliage, which shows the horn-shaped leaf, so often seen in English carvings. The tympanum has a Virgin and Child beneath a canopy, with three kings on the left, and Christ appearing to St. Mary Magdalen on the right. On each side of the door, in each jamb, are life-sized statues of the Apostles and the martyrs of Huesca, Sts. Lorenzo and Vincent.

The remainder of the facade is far from being equal to the doorway; it is later in style, and the circular turrets set at the angles of the pinnacles which divide the cornice into compartments, are trifling. The cloisters on the north are so damaged as to seem to reveal little of their pristine beauty, but several tombs are interestingly "corbelled out of the walls in a manner peculiarly Spanish."

The interior of many Spanish cathedrals is thought by artists to be spoiled by the position of the choir, and this position—unusual to mediaeval cathedrals, is explained by Fergusson as follows: "The origin of the Spanish arrangement of the choir will be understood by looking back to the plan of the church of San Clemente at Rome. The higher clergy were in the early days of the church accommodated on the *bema* in the Presbytery, the singers, readers, etc., were in an enclosed choir in the nave, the place for the laity was around the choir outside. So long as the enclosing wall of the choir was kept as low as it was at Rome (about three feet) this arrangement was unobjectionable; but when it came to be used as in Spain it was singularly destructive of internal effect.

In Spain the stalls of the clergy were projected into the nave, blocking up the perspective in every direction and destroying its usefulness as a congregational space, where the laity could assemble or be addressed by the bishop or clergy. Worse than this, it separated the clergy from the High Altar and *Capilla Mayor*, in which it was situated, so that a railed gangway had to be kept open to allow them to pass to and fro."

In the study of Spanish cathedrals, when we come to the cathedral of Burgos we are arrived at the very summit of the Gothic style in the land of the Hidalgo.

Built on a French model the church is still purely Spanish—national in feeling, erected on the plan of a Latin cross, which original form, however, can with difficulty be detected, because of the overgrowth of chapels at the northern, southern and eastern sides. Externally this cathedral is both picturesque and effective. The three-pointed portals of the western facade, one of the most exquisite entrances in the

world, are deeply recessed and elaborately carved, and then stretches a balustrade with pediments. A fine window above the pediment is set beneath a sharply-arched, above which, two pointed windows, with masonry, are ensconced beneath an arcade of openwork reaches across the facade between two towers.

The towers of Burgos cathedral are among the wonders of architecture; indeed, the exterior of this cathedral is so unexcelled in architectural beauty that the traveler only to gaze upon it to become enthralled. Edmondo Amicis, the fervid Italian writer has described it in beautiful language and gives an enthusiastic picture of its perfection. He says, "From all points of the vast roof spring spires, rising above the highest buildings of the city, richly adorned with ornaments of the color of dark stone. In front, to the right and left of the facade, tapering belfries covered with sculpture from base to

ornamented with open carving and stone emblems of charming grace and delicacy. Farther on, a point near the centre of the church, rises a tower rich with bas-reliefs and carvings. On the facade, the angles of the belfries along the different elevations beneath the arches and the walls, stand an incredible multitude of statues, angels, martyrs, warriors, princes—so close, so in pose, and brought out in strong relief by the background of the edifice they almost present the appearance of a celestial legion sent to guard the monument.

"On raising the eyes to the facade to the pinnacles, the furthest spires, the ending at a glance a delicate harmony of color, one experiences a feeling of exquisite pleasure when one listens to the music which sweeps upward from the choir, the vision of solemn prayer, the ecstasy of sublime inspiration."

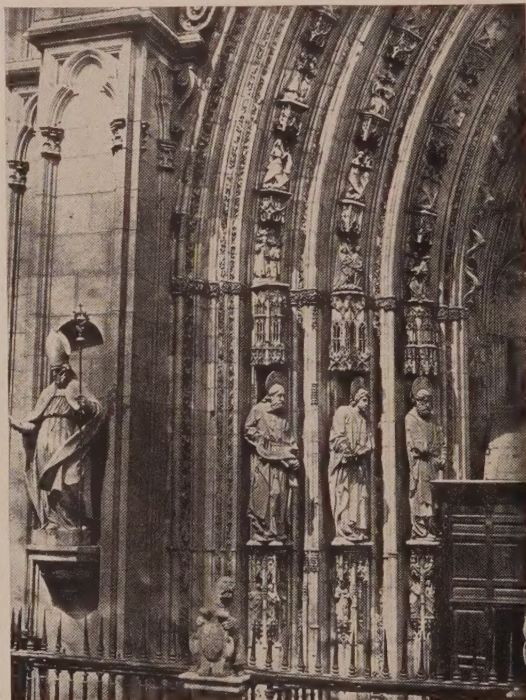
A careful study of the cathedral of Burgos will give much to give the student the idea of the development of Gothic architecture in Spain.

The cathedral was begun in 1180, a little later than

churches of Rheims and Amiens, in the French manner, yielded through the centuries to the Spanish taste. The spires were begun in the German style, the cimborio over the intersection added in 1539, and the chapels there is to be found nearly every variety of Castilian Gothic, down to the Renaissance.

The plan of the interior was originally simple, that of a French architect, but intrinsically Spanish, the work of one undoubtedly conversant with French plans. The development has been called spectacular, but "trifurium, with its five arcades adorned with a quantity of heads on the label, markedly Spanish, the well-crested and the sweep of the noble vaulted arches an effect of rare artistic perfection. The plan slighter than the Moorish mosque, but the heavy but exquisitely piers, the high arcades, the balcony and balustrade below, broad clerestory, were all elements that were largely retained by Spanish architects until the end of the fifteenth century."

The cathedral of Toledo has been said to be "a noble encased in an indifferent husk," but the national characteristics are even more marked in it than in the cathedral



Portal, Cathedral Toledo



Begun in the year 1227, the Gothic church of the city of the Goths," is Castillian Gothic of rare perfection; it is exceeded only by the cathedrals of Seville and Burgos. Though its width is stupendous, 178 feet, as compared with the 110 feet of Notre Dame, the 100 of Amiens. The facade, though tinged with Renaissance, is artistically perfect, and the north tower, described as "imposing and noble," has one of the best Gothic spires in all Spain.

The interior is of five aisles, with clerestory windows of French coloring, tracings and mouldings, French impression of the whole is not Gallic but Castillian. One wonders why the effect of these Spanish cathedrals is so vastly different from that of the French across the Pyrenees when the French design is more perfect, but it is a difference in feeling and due to the character of the Spanish character. Dignity, reserve, a

restraint—such as led the Castilian courtier often to reserve—the King to the monk—this has cast its shadow over the churches of Spain and while we oftentimes find the light airiness of the French are immensely at variance with the dignified use of the Spanish composition. The architectural traits of the Spaniards have been commented upon by many writers, among whom we find one who says, "A lyrical quality of Gothic would say that there was a lack of the aspiring element characteristic of French Gothic and corresponding to the brilliant brilliancy of the French races. In Spanish Gothic there is this sentient critic and an expression of the national spirit, a somnolent Spaniard; a sculptor might say the Spanish Gothic is static and the French is dynamic, but any architect who wishes to create in Gothic types in Spain more splendid than anywhere in

other cathedrals show the bits of Gothic when they are not entirely Gothic in style. The cathedral of Pampluna, in the geometric Gothic style, has a touch of the Flam-

ish choir of the cathedral of Gerona, with its peculiar perpendicular arcades and diverse arches, the original and striking style of the cathedral of Barcelona, the nave of Salamanca, the dignified cathedral of Segovia, termed the "last great Gothic church in Spain"—all have points of resemblance to French Gothic details which show the national character of Spain in its architecture.

The architecture in Portugal deserves far more attention than it usually receives, since the buildings of Spain's country are by no means mere copies of the larger buildings, as is usually supposed, but have a style of their own, distinctive as it is beautiful.

The architecture of Portugal, French, English and Moorish elements are apparent; indeed, we find strange traces of Indian art, which remind us that it was the Portuguese, Vasco da Gama, who opened the Indies to the world and brought of their storehouse of "treasures of

Ormuz and of Inde" to enrich the western arts with Oriental color and delight.

The first notable work of Portuguese architecture is the monastic church of Alcobaca, the largest church in Portugal, begun in 1158, built by the Cistercians upon the general plan of the Abbey of Clairveau, with two more bays, however, and a magnificent crown with nine gems of chapels, around the choir in a half circle.

Largely Romanesque, this superb church can scarcely be considered to belong to the history of Gothic architecture in the peninsula, but it has Gothic features of great interest. The monastery church of Batalha is a remarkable example of the Gothic. This was founded by King Joao, in 1385, in accordance with a vow he had made to erect a church upon the spot where the victory over the army of Castile took place, in honor of *Santa Maria da Victoria*, and from this the church derives its name—Batalha.

The church is simple in design and of moderate size—265 by 109 feet, and it shows traces of English, French, German and Italian influence. The main facade reminds one of the church of *Santa Maria dei Frari* in Venice, although the main portal seems to stand alone, as is the case in many Spanish churches, and the crocketed flying buttresses open balustrades and daintily carved panellings, as well as the traceried windows, gives an effect of rare beauty.

The plain Gothic interior is reverent and simple in tone, somewhat following Alcobaca in style, though the rib vaults are English. The Founders Chapel is justly famous; eighty feet square with an octagonal lantern thirty-eight feet high. The *Capella Imperfeitas*, however, is one of the most remarkable pieces of Gothic architecture in existence. Built as a mortuary chapel by King Manuel, in 1433, it is styled, "Manuelino," a graft upon the pure Gothic stem. More than any other building it shows the influence of Hindu art upon the Portuguese, and indeed, the style may be called Semi-Indian, for those acquainted with the manner of East-Indian temple

building, detect it at once in the decorations of the *Capella Imperfeitas*, so named because of its unfinished condition. It has been termed "a superb piece of adaptation and creation—the carving with a splendid sweep in its lines, notwithstanding its elaborate cusps, croketa and finals, carved with a delicacy that is unsurpassed in any Gothic works."

The famous monastery church of Belem is little known, although in "Manuelino" manner, and it is regarded as a transition to the Renaissance and should be considered as such, although Gothic touches pervade it of rare interest, and which remind us that Portugal, like Spain, drank deep at the Pierian Spring of learning, taught by other lands, remembering,

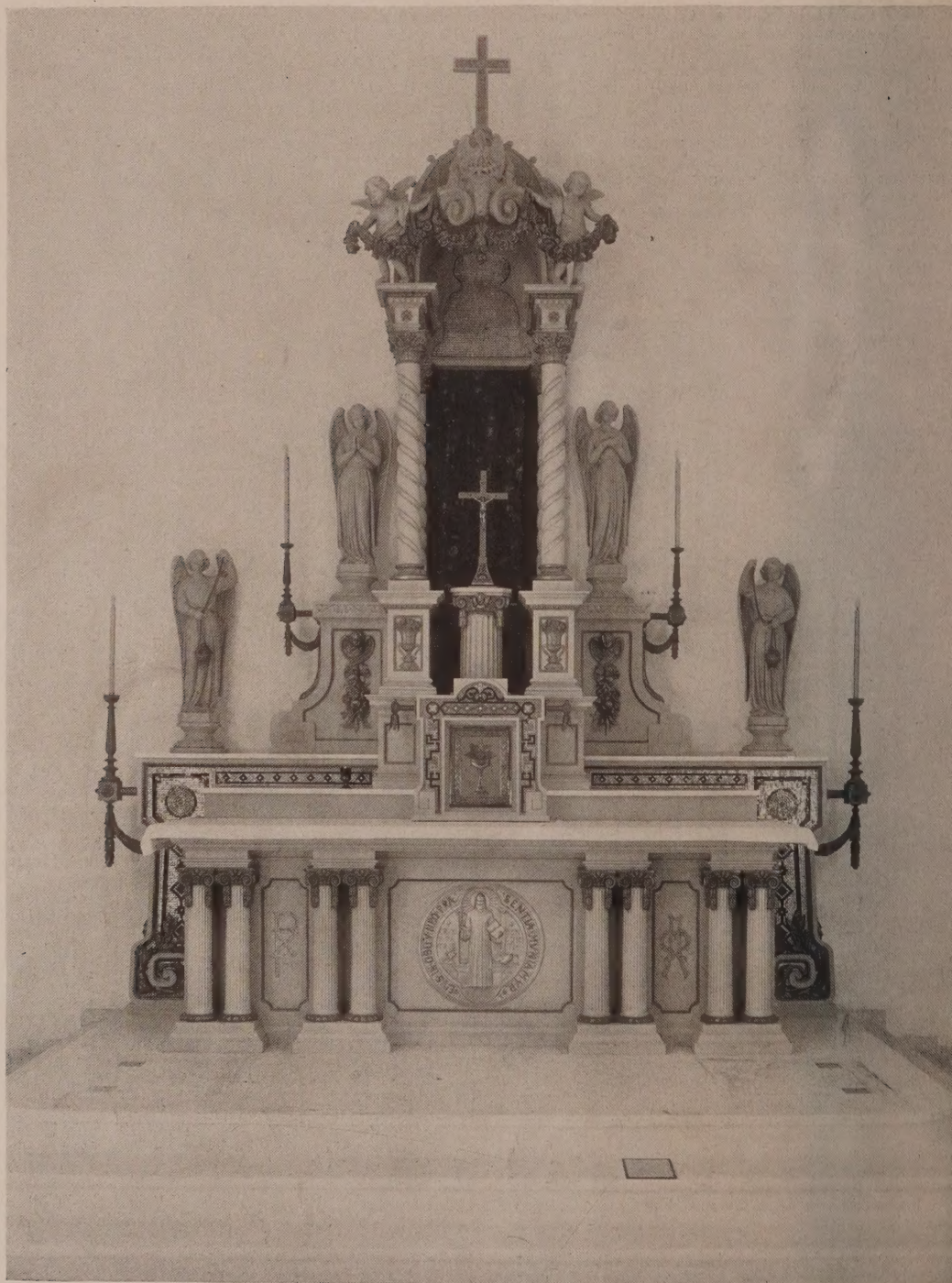
"How from Italy she caught—  
To mingle with her tinkling Moorish bell—  
A fuller cadence and a subtler thought."



Toledo Cathedral



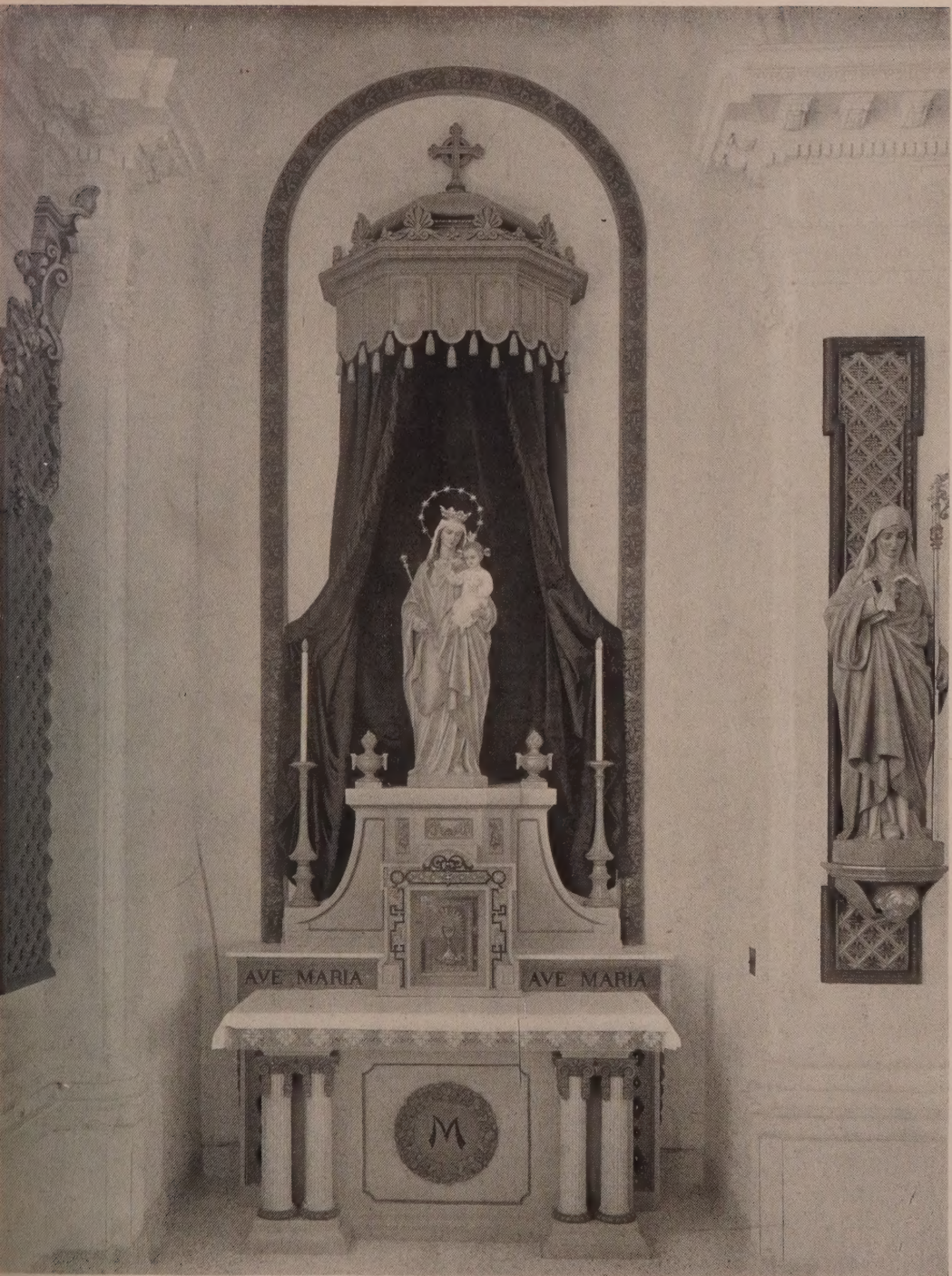




**MAIN ALTAR, ST. SCHOLASTICA'S ACADEMY, CHICAGO**

Strikingly beautiful in a design of pleasing originality, this splendid specimen of Daprato workmanship more than ordinary attention. It is entirely of Rigalico, ornamented with mosaics in colors and gold. Designed in collaboration with E. Brielmaier & Sons Co., Architects.





**SIDE ALTAR, ST. SCHOLASTICA'S ACADEMY, CHICAGO**

artistry is here displayed both in the conception of design and execution. The altar is of Rialico with mosaic ornament as is the novel background panel for statue and pedestal. Executed in their entirety in the studios of Daprato Statuary Company.





**SHRINE, ST. SCHOLASTICA'S ACADEMY, CHICAGO**

Painstaking attention to exacting detail is outstandingly evidenced in this beautiful example of Daprato workship. It is a shrine altar executed in Rigalico with Roman gold ornamentation, and mosaic enrichment. Produced in its entirety in the studios of Daprato Statuary Company, Chicago, New York.





**CHAPEL, NAZARETH ACADEMY, ORANGE, CALIFORNIA**

Described as "exceptionally beautiful" by those who have seen it, this wondrous chapel reveals in every piece of its furnishings the work of Daprato studios. The rising Christ is illuminated by means of concealed lighting, especially designed for the purpose. Altars, railings, etc., are of Rigalico, specially designed and executed by Daprato Statuary Company.





**MAIN ALTAR, ST. COLUMBANUS CHURCH, CHICAGO**

Rev. D. P. O'Brien, Pastor

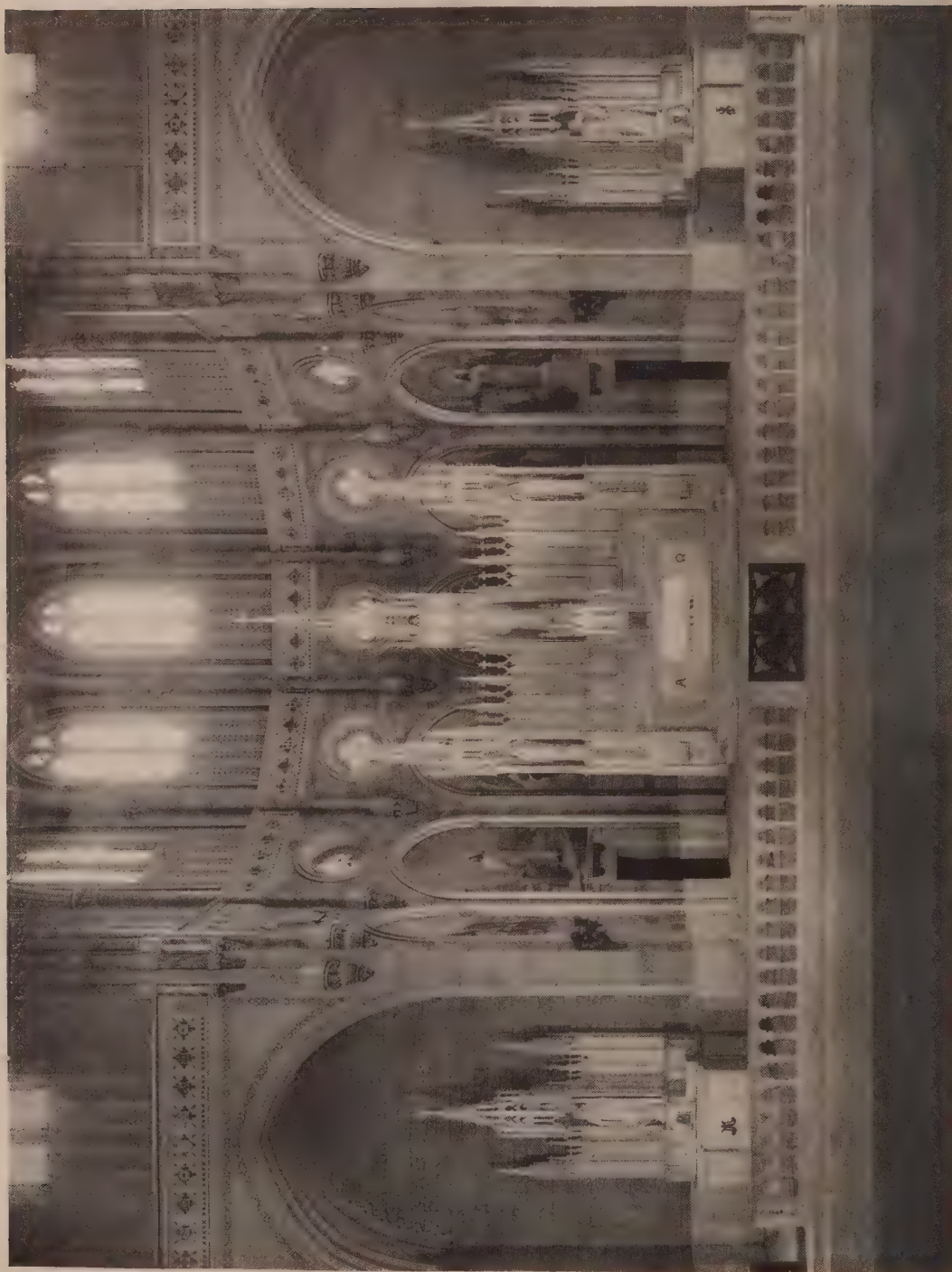
What ethereal grace and artistic refinement is revealed in this lovely creation resplendent with its rising and lace-like delicacy of design. It is a product of Daprato Statuary Company studios and executed in combination of marble and Scagliola.





**SIDE ALTAR, ST. COLUMBANUS CHURCH, CHICAGO**

less grace, effected by towering spires in faultless execution, gives to this altar a profoundly inspiring appearance. Distinctly ecclesiastical in tone, it is an altar worthy of the skilled artists who created it. It is entirely of Scagliola from the studios of Daprato Statuary Company, Chicago, New York.



ST. COLUMBANUS CHURCH, CHICAGO, ILL.

Seldom are there found beautiful church interiors such as this. Everything symmetrical, everything beautiful. The altars and railing





**BAPTISTRY, ST. VIBIANA'S CATHEDRAL, LOS ANGELES, CALIF.**

ing harmony with the beauty that surrounds it, the richly carved marble baptismal font shown in the foreground represents but another proof of the superior facilities of Daprato studios. Flawless in white Carrara, delicately carved and executed, it reveals in every line a genuine work of art.





Copyright, 1925, by Daprato Statuary Company

In this soul stirring representation of "Our Lord Crucified," Daprato artists present a realistic reproduction of the famous Miraculous Crucifix of Limpias. Intensely life-like, it suggests in striking vividness the agony of the Passion. It has been recognized widely as an exceptional work of art.





Copyright, 1925, by Daprato Statuary Company

the wide, wide world there is no statue of St. Therese, Little Flower of Jesus to compare with this wonderful creation of the studios of Daprato Statuary Company. A countenance of sweet, impressive spirituality wins the hearts of all who see this exceptional production.





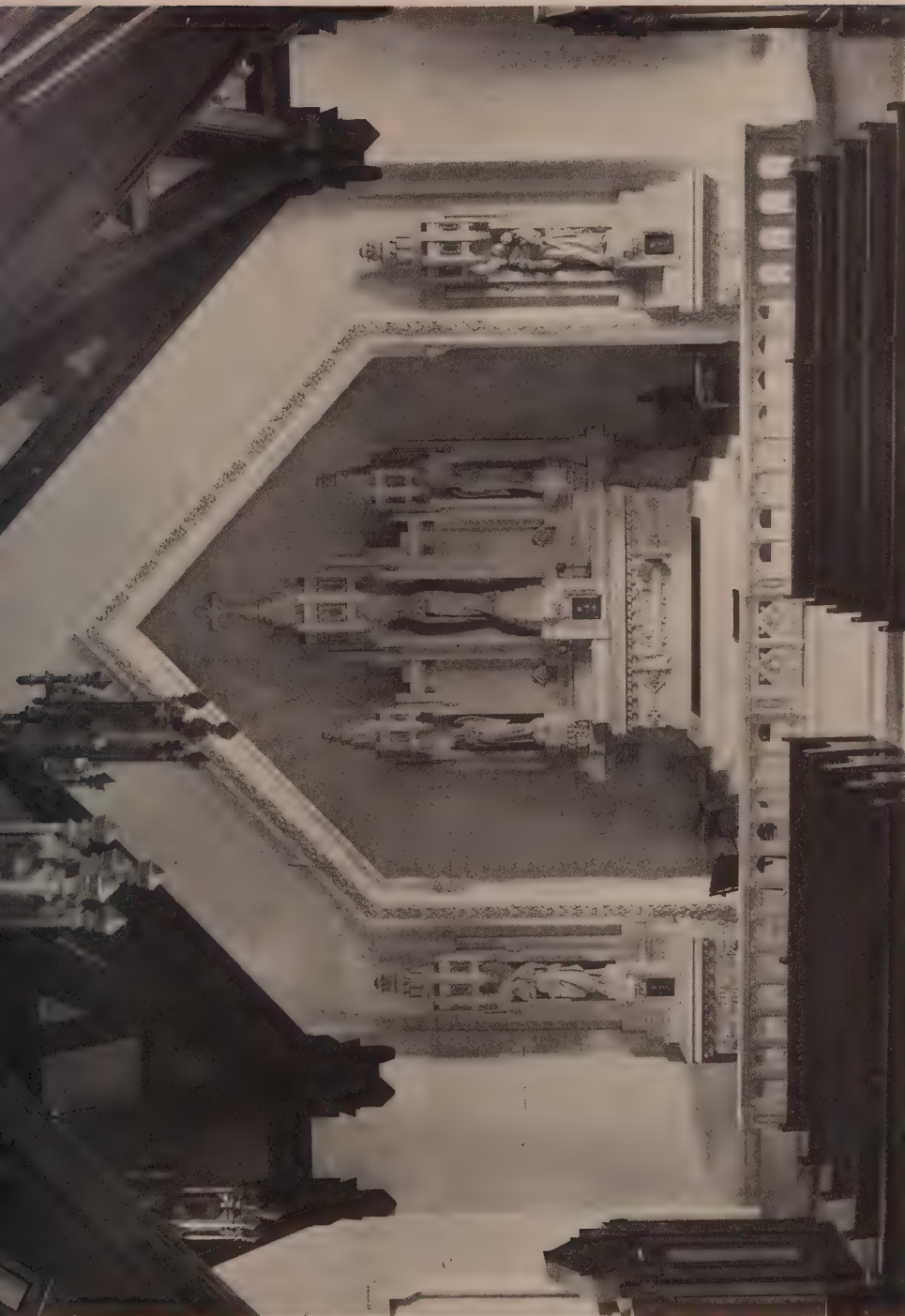
**ST. MARY'S CHAPEL FOR CATHOLIC STUDENTS, ANN ARBOR, MICHIGAN**

Rev. M. P. Bourke, Chaplain

Designed by Albert J. Rousseau, Architect

An altar of pleasing artistry incorporating a modern Gothic style, full of life and vigor. This splendid statue is of Rigalico, executed in the studios of Daprato Statuary Company, Chicago, New York.





**ST. MARY'S CHAPEL FOR CATHOLIC STUDENTS, UNIVERSITY OF MICHIGAN,  
ANN ARBOR, MICHIGAN**

Designed by Albert J. Rousseau, Architect

A beautiful Chapel in which all furnishings are delightfully harmonious. The three altars and railing are of Rigalico, executed by artists of Daprato Statuary Company, Chicago, New York.

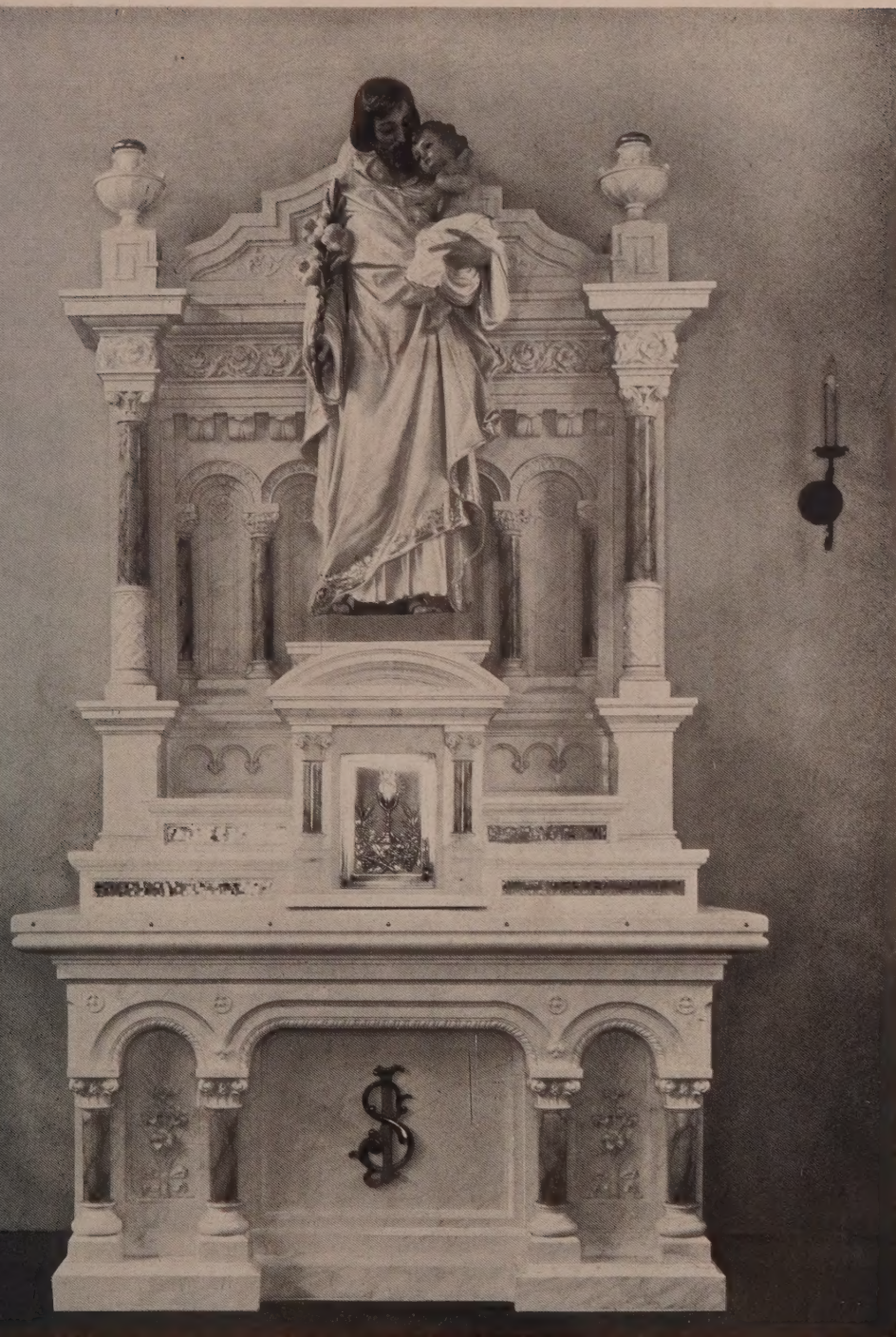


**RIGALICO ALTAR, CHURCH OF THE GOOD SHEPHERD, BEVERLY HILLS, CALIFORNIA**

Rev. M. J. Mullins, Pastor

A beautifully executed altar lends charm to the entire church interior. In this artistic production will be found the perfection of workmanship unexcelled in its degree of excellence. It is an altar from the studios of Daprato Statuary Company, Chicago, New York.

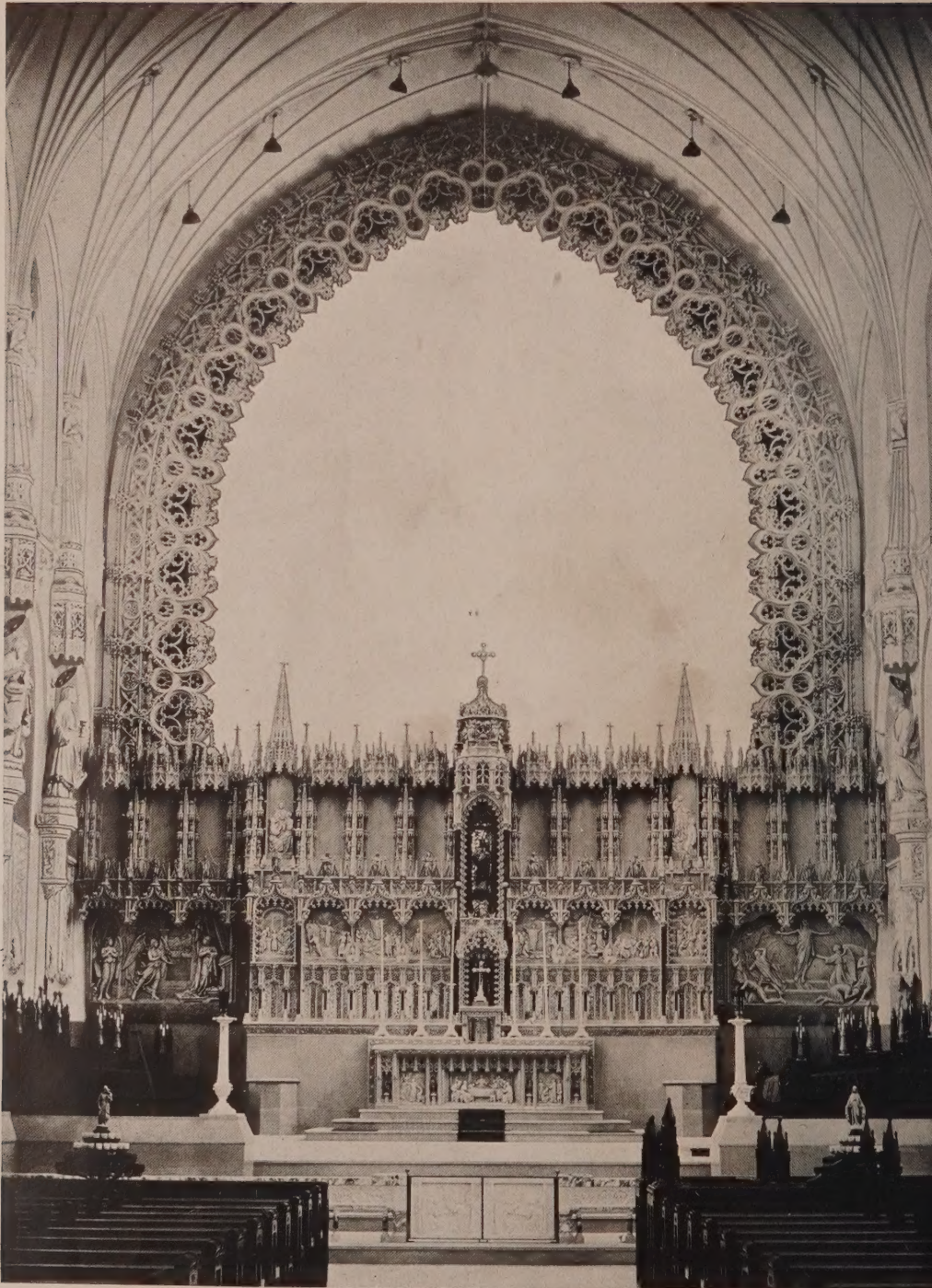




**SIDE ALTAR, CHURCH OF THE GOOD SHEPHERD, BEVERLY HILLS, CALIFORNIA**

ar and statue are from the studios of Daprato Statuary Company where the highest ideals for artistic workmanship are ever encouraged and maintained.





**SACRE COEUR DE JESUS CHURCH, MONTREAL, P. Q.**

This altar and ornamental arch are entirely of Rigalico with embellishments of colored marbles and Some estimate of the size of above altar and arch may be gained from the fact that in the altar and arch there are niches containing two hundred and fifty statues. Within the arch will be placed a large relief of the Sacred Heart, and at this same time the studios of Daprato Statuary Company have in work twelve immense mosaics to fill the spaces remaining unoccupied in the upper niches. Specially executed by Daprato Statuary Company, Chicago, New York, Montreal.



## *Beauty*

There is not anything the soul more craves  
Than Beauty. It exalts the merest line  
That through our every-day experience waves—  
Seeks blindly the Divine.

For what in very truth is this we crave,  
Which neither loads the board nor fills the purse,  
Yet, wanting which, the earth were but a grave,  
And life itself a curse?

The visual presence of the living God,  
That permeates creation, comes and goes  
In substance and in shadow, greens the sod,  
And paints and scents the rose:

And flows through man into his works of art—  
The picture's glow, the statue's breathing gleam;  
For not a touch of Beauty stirs the heart  
But comes of the Supreme!

—LEIGHTON.



One of a series of artistic stained glass windows furnished to the Visitation Nuns, Georgetown, Washington, D. C. Specially designed and executed in the window studios of Daprato Statuary Company.